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## THE CLARKE COLLECTION

IF the powers that be at the Pennsylvania Academy of Fine Arts had been a little more generous with the space accorded to the pictures loaned for exhibition by Mr. Thomas B. Clarke, the collection would have been much better shown. It would have been wiser had the collection been given two galleries, instead of being crowded into one, for a double reason. The effect of the display would then have been heightened, and individual works might have been better examined. As it is, no one can view this remarkable collection, with its majestic examples of George Inness, its powerful representation of Winslow Homer, its poetic and masterly canvases by A. H. Wyant, D. W. Tryon, Ralph Albert Blakelock, Charles F. Ulrich, Louis Moeller, H. Siddons Mowbray, C. C. Curran, and other artists who are shown in groups, and by the choice single specimens of many more, without experiencing a sentiment of pride in and hopefulness for our native art. There is, in this exhibition, no deadweight of daubs to handicap the worthy work of competent men, as is unfortunately common at the general public exhibitions. There is no instance, perhaps, in which one could desire the omission of a picture, and there are very few in which the artist could be represented with greater credit to himself. The following is a list of the 207 works shown. The catalogue, which has been printed from the private manuscript compiled for Mr. Clarke's own use, is exceptionally rich in valuable biographical and descriptive matter, and to collectors of American pictures it should possess a permanent utility. Copies may be had by addressing the Academy, at Philadelphia, Pa.

- HENRY ALEXANDER—The Capmaker.  
 THOMAS ALLEN—Maplehurst at Noon.  
 THOMAS P. ANSCHUTZ—The Ironworkers' Noontime.  
 WILLIAM BLISS BAKER—Silence.  
 GEORGE HENRY BOUGHTON—On the Surrey Road.  
 EMMA B. BEACH—Anemones.  
 WILLIAM H. BEARD—The Eavesdropper.  
 JAMES CARROLL BECKWITH—Vivian.  
 WILLIAM VERPLANCK BIRNEY—The Dolls' Concert.  
 RALPH ALBERT BLAKELOCK—Wayfarers at Eventide; The Headland;  
 The Encampment; Rising of the Moon; Landscape at Cloverdale; Moonrise.  
 EDWIN HOWLAND BLASHFIELD—Music.  
 ROBERT FANSHAW BLOODGOOD—A Miss is as Good as a Mile.  
 ROBERT BLUM—Toledo Water-Carrier.  
 FRANK MYERS BOGGS—On the Coast of France.  
 GEORGE W. BRENNEMAN—Old Relics.  
 FREDERICK ARTHUR BRIDGMAN—The Caid's Escort at Rest.  
 JOHN G. BROWN—A Merry Air and a Sad Heart.  
 GEORGE DE FORREST BRUSH—An Aztec Sculptor; Mourning Her  
 Brave; The Revenge.  
 DENNIS M. BUNKER—A Neglected Corner.  
 GEORGE B. BUTLER—Puss at Rest; Bothered.  
 LYLE CARR—A Ride Home at Sunset.  
 EMILE CARLSEN—Still Life.  
 WALTER CLARK—Sunset.  
 WILLIAM MERRITT CHASE—The Stone Yard; In Prospect Park,  
 Brooklyn; Who Rang; The Visitor; The Model; A Coquette.  
 FREDERICK EDWIN CHURCH—The Mediterranean.  
 FREDERICK S. CHURCH—The Surf Phantom.  
 WILLIAM A. COFFIN—After Breakfast.  
 KENYON COX—A Still Day.  
 R. BRUCE CRANE—Landscape, Spring.  
 RICHARD CREIFELDS—Absorbed.  
 CHARLES C. CURRAN—Wading in the Lily Pond; The Corner of a  
 Barnyard; A Breezy Day.  
 ELLIOTT DAINGERFIELD—Two Women Were in the Field.  
 WILLIAM P. W. DANA—French Fishing Boats.  
 WILLIAM T. DANNAT—A Smuggler.  
 CHARLES H. DAVIS—Nightfall; Deepening Shadows; Sunset on Moor.  
 HENRY GOLDEN DEARTH—Eventide.  
 JOSEPH DECKER—On the Line; Their Winter Hoard; A Hard Lot;  
 Forsaken.  
 THOMAS W. DEWING—The Garden.  
 CHARLES MELVILLE DEWEY—The Lily; Along the Shore.  
 FREDERICK DIELMAN—Tessa.  
 THOMAS EAKINS—Professionals at Rehearsal.  
 LAWRENCE C. EARLE—Great Expectations.  
 WYATT EATON—Daphne.  
 JOE EVANS—Landscape.  
 FRANK FOWLER—An Arab's Head.  
 B. R. FITZ—The Last Sheaves.  
 FREDERICK W. FREER—Morning.  
 GEORGE FULLER—The Romany Girl.  
 GILBERT GAUL—To the Rear.  
 SANDFORD ROBINSON GIFFORD—Pallanza, Lago Maggiore.  
 ROBERT SWAIN GIFFORD—Woods in Autumn; Island of Nashewanna.  
 HENRY PETERS GRAY—The Origin of Our Flag.  
 SEYMOUR JOSEPH GUY—Out of His Element.  
 JOHN HABERLE—Imitation.  
 PHILIP R. HAHNS—Lullaby.  
 CHARLES X. HARRIS—In the Italian Quarter of New York City; A  
 Connecticut Postman, 1806; Old Time Gallantry.  
 THOMAS ALEXANDER HARRISON—Marine.  
 F. CHILDE HASSAM—Boston, A Wet Day.  
 WAKEMAN HOLBERTON—Brook Trout.  
 WINSLOW HOMER—The Two Guides, Adirondacks; The Campfire;  
 A New England Country School; A Disappointing Catch; Danger;  
 Fodder; Forebodings; Watching the Tempest; Peril of the Sea; Extra  
 Rations; The Bright Side; Eight Bells.  
 WILLIAM S. HORTON—Wood Interior.  
 THOMAS HOVENDEN—Chloe and Sam; I'se so Happy.  
 ALFRED C. HOWLAND—A Potboiler.  
 DANIEL HUNTINGTON—St. Gerome.  
 GEORGE INNESS—Winter Morning, Montclair, N. J.; The Delaware  
 Valley; The Sun; Twilight; A Sunburst; A Gray, Lowery Day; Threaten-  
 ing; The Mill Pond; The Passing Shower; September Afternoon; Morn-  
 ing; After The Shower.  
 FRANCIS C. JONES—Exchanging Confidences; Won't Play.  
 HUGH BOLTON JONES—The Head of a Brook; Landscape, Orange,  
 N. J.; The Sandy Shore.  
 EASTMAN JOHNSON—The New England Peddler; The Pension Agent.  
 ALFRED KAPPES—Rent Day.  
 JOHN FREDERICK KENSETT—Storm on the Coast.  
 FREDERICK W. KOST—Moonrise, Fox Hill, Staten Island.  
 JOHN LAFARGE—An Apple Orchard in Spring; Tiger's Head.  
 WILLIAM H. LIPPINCOTT—A Loan Collection; June; In Hot Water.  
 WILL H. LOW—Neath Apple Boughs.  
 HOMER D. MARTIN—The Headwaters of the Hudson.  
 JERVIS MCENTEE—The Eastern Sunset Sky.  
 STANLEY MIDDLETON—Telling Her Fortune.  
 CHARLES HENRY MILLER—A Rainbow.  
 FRANCIS MILLER—The Local Freight Caboose.  
 FRANK D. MILLET—Lacing the Sandal.  
 ROBERT C. MINOR—Sunset.  
 LOUIS MOELLER—Puzzled; Jolly Jack; Stubborn; The Morning News.  
 LEON MORAN—Eel Fishing.  
 PERCY MORAN—An Old Time Melody.  
 THOMAS MORAN—At Easthampton, L. I.; Vera Cruz.  
 WILLIAM SIDNEY MOUNT—An Axe to Grind.  
 H. SIDDONS MOWBRAY—Aladdin; The Evening Breeze; Schehera-  
 zade; The Last Favorite.  
 J. FRANCIS MURPHY—October Rain; Autumn; A Break in the Clouds.  
 LEONARD OCHTMAN—Autumn Woods; Moonlight Shadows.  
 WALTER L. PALMER—January.  
 ARTHUR PARTON—Apple Blossoms; The Passing Shower.  
 RICHARD PAULI—Rainy.  
 CHARLES SPRAGUE PEARCE—Meditation.  
 WILLIAM L. PICKNELL—The Road to Concarneau.  
 HENRY R. POORE—Baying Hounds; A March Hillside.  
 ARTHUR QUARTELY—Star Islands, Isle of Shoals; Moonlight.  
 HORACE WOLCOTT ROBBINS—Mountain and Valley.  
 FRANK WHITING ROGERS—Indisposed.  
 ALBERT P. RYDER—Christ Appearing to Mary; Temple of the Mind.  
 WALTER SHIRLAW—The Cronies.  
 WILLIAM T. SMEDLEY—Embarrassment.  
 GEORGE HENRY SMILLIE—The Massachusetts Coast.  
 CHARLES WALTER STETSON—Out of Consecrated Ground.  
 ABBOT HENDERSON THAYER—Lillian; Roses.  
 WILLIAM THOMAS TREGO—Bringing up The Battery.  
 DWIGHT WILLIAM TRYON—The Lighted Village; Autumn; Newport  
 at Night; Moonrise; A Gray Morning—New Bedford; Evening.  
 CHARLES YARDLEY TURNER—Gossip.  
 CHARLES FREDERICK ULRICH—The Amateur Etcher; The Spinner;  
 The Glassblowers.  
 ELIHU VEDDER—Le Mistral.  
 DOUGLAS VOLK—The Puritan Maiden; Accused of Witchcraft.  
 HENRY W. WATROUS—Day Dreams.  
 JULIAN ALDEN WEIR—Still Life; Roses.  
 CHARLES D. WELDON—Dreamland.  
 BENJAMIN WEST—The Expulsion from Eden.  
 WORTHINGTON WHITTREDGE—The Home by the Sea.  
 CARLETON WIGGINS—The White Cow; The August Moon.  
 IRVING RAMSAY WILES—A Shady Lawn.  
 THOMAS WATERMAN WOOD—His Own Doctor.  
 MICHAEL ANGELO WOOLF—The Little Housekeeper.  
 THEODORE WORKS—A Chinese Lantern Painter.  
 ALEXANDER H. WYANT—Down Keene Valley; The Stubble Field;  
 A Cloudy Morning—Keene Valley; Mountain Brink in the North Woods;  
 A Mountain Road; October in New England; The Cabin Near the Pond;  
 Promise of Rain.